The University of Alberta Department of Music presents:

CONCERT BAND

Wendy J Grasdahl, Conductor

Sunday, November 30, 2008 at 2:00 pm
Convocation Hall, Arts Building
University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

The Standard of St. George (1930)	Kenneth J Alford (1881-1945)
My Jesus! Oh, What Anguish (1974)	Johann Sebastian Bach (1685-1750) arr Alfred Reed
Newfoundland Rhapsody (1956)	Howard Cable (b. 1920)
Autobiography, Part 1 (1894-1900) I. Cherry Street III. 1900: Corn, Cows, and Music	Robert Russell Bennett (1894-1981)
Kaddish (1976)	W Francis McBeth (b. 1933)

Intermission

Barber of Seville (1816)	Gioacchino Rossini (1792-1868) arr Lake
Four French Songs of the 16th century (1973)	Robert Hanson (dates unknown)
Tempered Steel (1997)	Charles Rochester Young (b. 1965)

Program Notes

Kenneth Joseph Alford (1881 – 1945) is a pseudonym taken by Major Fredrick Joseph Ricketts. As a composer he is best known for his marches, the most famous of which being Colonel Bogey. British officers of his day were not encouraged to pursue interests outside the Services so, as a Lieutenant, he published works under a pseudonym. The first name, "Kenneth", was that of his eldest son, and the surname, "Alford", was his mother's maiden name. Fredrick Joseph Ricketts joined the Royal Irish Regiment as a musician in 1895 and was commissioned into the Royal Marines as a Director of Music in 1927. He retired in 1944 with the rank of Major. Ricketts/Alford is known as "The British March King", and is considered by many to be Britain's equivalent of America's John Phillip Sousa.

The Standard of St George (1930) is inspired by Alford's watching the annual Trooping the Colour at the Horse Guards Parade at Whitehall. This exuberant march reflects the pageantry and tradition of just such an event, and is just on example of the British march style for which he is so commonly associated.

Johann Sebastian Bach (1685-1750) is the most famous member of the musical Bach family. During his lifetime, he became renowned mainly for his virtuosity in organ performance. He was not as respected as a composer, with his works being criticized as old-fashioned. Bach composed for himself as a performer as well as for his children and students, not intending to achieve further fame as a composer. His compositions were rediscovered in the mid-19th century, and were then recognized as masterpieces of polyphony. He had a special genius for keyboard and organ creations, publishing works which act as manuals for the many techniques that he became an expert in. Examples of these include the *Goldberg Variations, A Musical Offering,* and *The Art of Fugue.* Bach's output was not limited to keyboard instruments, however, as he wrote in virtually every genre, including sacred vocal music such as cantatas and oratorios, secular vocal music, chamber music, and orchestral pieces. Typically, the genre that he composed in was related to his professional appointment at the time: he wrote more organ pieces when he was hired as a church organist and likewise more vocal music when he was directing choirs.

My Jesus! Oh, What Anguish (1974) is one of a group of sacred songs by Bach that exist in the form of a single melody with figured bass. These songs were originally published in 1736 and were part of a larger collection of sacred songs settings and hymns edited by Bach. In 1832, they were published by C.F. Becker as part of a fully harmonized collection of chorales. The simplicity of its two-part form with each part repeated once, lends well to the expressive lines and deeply moving quality of this work.
This arrangement of *My Jesus! Oh, What Anguish* is by the prominent American composer, Alfred Reed. The first performance of this setting took place in 1974 by the University of Miami Symphonic Wind ensemble under the direction of Frederick Fennell.

Howard Cable (b. 1920) has enjoyed a diverse musical career spanning over 60 years. He has been called the most successful conductor, composer and arranger in Canadian music since the 1940s. He has been a leading figure in the musical life of Canada and has done much to bring a sense of professionalism and virtuosity to band music and its performance in Canada. After completing studies in Toronto under such celebrated teachers as Sir Ernest MacMillan, Ettore Mazzoleni and Healey Willan, he began a career composing, arranging, and conducting radio dramas and variety programs for the CBC. For several years, the Howard Cable Concert Band was heard throughout Canada and internationally on CBC radio.

On television he was Music Director and arranger for many celebrated telecasts including "Showtime". He has appeared across Canada in all the major arts festivals and is a featured Guest Conductor of Canadian Symphony orchestras each season. His twenty-year collaboration with the Canadian Brass resulted in his writing over eighty pieces and arrangements. He has composed and arranged for the Elmer Iseler Singers, the Toronto Children's Chorus, the Toronto Mendelssohn Choir, True North Brass, the Hannaford Silver Band, and the New York Philharmonic Brass. His contribution to the musical life of Canada has been recognized through his appointment as a Member of the Order of Canada and by receiving an Honourary Doctorate of Fine Arts from the University of Lethbridge, Alberta.

Newfoundland Rhapsody (1956) is a lilting collection of Newfoundland folk songs that range from the boisterous, to the humorous, to the poignant, to the completely outrageous. It was written for the Howard Cable Concert Band. The folk songs heard include *We'll Rand and We'll Roar Like True Newfoundlanders, The Sealing Cruise of the Lone Flier, The Petty Harbour Bait Skiff, The Wreck of the Emma Jane,* and *Up the Pond.* Much of the variety within this piece is derived from meter changes, tempo shifts, solo lines, and a multitude of keys. Cable's brilliantly scored work constitutes some of the most satisfying music written for wind band.

Robert Russell Bennett (1894 – 1981) was one of America's most capable arrangers of Broadway shows for over forty years. Bennett's father was a band director, trumpeter, violinist and baseball player, while his mother was a pianist and piano teacher. Bennett contracted polio while a youngster and became interested in music while convalescing. He played piano, trumpet, organ and violin. When he was fifteen, Bennett began studying harmony and counterpoint with Carl Busch until 1913. He then moved to New York where he was a composer and arranger. Bennett became a director of US Army Bands in 1918. In 1926, Bennett moved to Paris to study with Nadia Boulanger, one of the twentieth century's most influential composition teachers and conductors. In 1936, Bennett moved to Hollywood where he began to compose film scores. He returned to New York and continued his composing, achieving an Academy Award for the movie version of *Oklahoma.* He wrote two symphonies, solo works for winds, and many popular and essential masterworks for the wind band.

Autobiography, Part One (1979) is based on Bennett's life from 1894 to 1900. He writes the following:

> My own part of the pleasure [of composing] is mostly in utilizing the musical language of the concert band, with its apparently inexhaustible colours and its fabulous vitality. The form [of this piece] is in seven short pictures, each about two minutes long, of my own personal seven ages. ...The three ages of my seven ages in Part One takes us to the legal end of my youth...

The first movement is entitled "Cherry Street" with the subtitle: (Born on a hill by a railroad track. Our home was a mansion – or was it a shack?). The third movement is entitled "1900: Corn, Cows, and Music" subtitled, (Haying the horses and slopping the pigs – and playing sonatas and rags and jigs.)

W. Francis McBeth (b. 1933) has written extensively for orchestra, chamber ensembles and band. He received his BM degree from Hardin-Simmons University, his MM degree from the University of Texan and his doctorate from the Eastman School of Music. McBeth began teaching in 1957 at Ouachita University where he was chairman of the department of theory-composition and resident composer. In addition to teaching and composing McBeth has guest conducted all-state and honour bands across the United States, Canada, and Japan. He was appointed composer l\aureate for the state of Arkansas in 1975.

Kaddish (1976) is the Jewish prayer for the dead. It is said by the bereaved each morning and evening for eleven months, then on the anniversary of the death thereafter. This piece was composed as a memorial to J. Clifton Williams, McBeth's teacher at the University of Texas. Two melodic ideas run through the piece, creating contrast and dynamic movement. The "heartbeat" that runs

through the work in the percussion is a rhythmic quote from a measure in the Chorale section of Williams' *Caccia and Chorale.* The use of rubato intensifies the sense of prayerfulness while extreme dynamic shifts portray the range of emotions experienced by someone faced with the reality of the death of a friend. The first performance of *Kaddish* took place in 1976 by the Richardson High School Band (Richardson, Texas) with the composer conducting.

Gioachino Rossini (1792 – 1868) was born to a musical family. His father was a trumpeter and horn player and his mother a singer. Both toured the theatres of the Romagna, and from an early age Gioachino, their only child, accompanied them. The family moved in 1802 to Lugo, and two years later to Bologna, where with private tuition Rossini made rapid progress on the horn and keyboard, and especially as a singer (in 1805 he made a public appearance as the boy Adolfo in Paër's opera Camilla). In 1806 he was admitted on the strength of his singing to membership of the Accademia Filarmonica of Bologna, a great honour for one so young. Earlier the same year he entered the Liceo of Bologna and the famous counterpoint class of Padre Mattei; there he immersed himself in the music of Haydn and Mozart, and two years later a cantata on the Lament of Harmony on the Death of Orpheus won him a prize. His first opera, *Demetrio e Polibio*, was composed for the Mombelli family in 1810, but was not performed until 1812.

His professional career began with *La cambiale di matrimonio ('The Bill of Marriage')*, a one-act farsa commissioned for the Teatro S. Moisè in Venice; it proved so successful that it was followed over the next three years by several others, including *La scala di seta ('The Silken Ladder')* and *Il signor Bruschino* which are remembered mostly for their overtures. With the sacred opera *Ciro in Babilonia* (1812) he ventured into the serious genre, but as yet his talent was mainly for comedy. This was confirmed later in the year by his first commission, *La pietra del paragone ('The Touchstone'*, 1812). The work was a great success, performed 53 times during its initial run; it contains many of the features, such as settings of nonsense verse, that would be exploited to memorable effect in future operas. Its enthusiastic reception earned Rossini exemption from military service.

In 1813 he achieved a still greater double triumph in Venice with the heroic *Tancredi* and the comic *L'italiana in Algeri*, both of which eventually carried his name far beyond Italy. With these works Rossini's style was fully formed and his strong musical personality carried all before it. In 1815 he signed a long-term contract with Domenico Barbaia, impresario of the Neapolitan S. Carlo and Fondo theatres, to assume the musical directorship of both venues, with the obligation to produce annually a new opera at each. During this time, Rossini received pair of commissions for theatres in Rome; the *Torvaldo e Dorliska* (1816) received only moderate success, but *Il barbiere di Siviglia* (1816) survived a disastrous first night to become a universal favourite, loved by Verdi and Wagner alike, and inspiring in Beethoven the famously backhanded compliment that Rossini should compose only more of the same.

After this period, Rossini lived in Paris, London, and Bologna where he composed opera seria including the grand opera *Guillaume Tell* (1829), his only completely original work in French, and his last work for the stage.

The Barber of Seville Overture (1816) is comes from what is considered to be Rossini's greatest and most popular work. The story is from the Beaumarchais comedy, also set by Mozart in *"The Marriage of Figaro"*. In the Overture, none of the opera's themes are found, yet it's bubbling gaiety and musical resemblance to the character of Figaro and expressive of the plot that transpires in the opera, both musically and dramatically. The enduring *Barber of Seville Overture* has been immortalized in the twentieth century in the Warner Brother's classic cartoon, Bugs Bunny, in the short, "The Rabbit of Seville." This arrangement for band is by M.L. Lake.

Robert Hanson (dates unknown) is an American composer, conductor and musician. He has taught all level of music education and hold advanced degreed from Chicago Conservatory of Music and Northwestern University. He has been a performing member with the University of Minnesota Concert Band, arranges for the 5th Army Band, and is a jazz musician.

Four French Songs (1973) is based on four chansons of the sixteenth century. It has been performed frequently by the University of Minnesota Concert band. The four movements reflect an earlier compositional genre and require the ensemble to perform in a stylistic manner that is atypical of a large group of instrumentalists, making the work a challenging but beautiful setting of these chansons.

Charles Rochester Young (b. 1965) is the coordinator of Composition and Music Theory at the University of Wisconsin-Stevens Point. His twenty five published commissions have been performed. Broadcasted, and/or recorded around the globe. Awards from ASCAP, Meet the Composer, National Flute Association, National Band Association, International Bassists Federation and National Asssociation of Compsers USA commend Young's works for their expressive power, depth, and appeal to artists and audiences alike.

Young studied composition at the University of Michigan with Leslie Bassett, William Albright, and George Balch Wilson, and saxophone with Donald Sinta. He has continued study with Marianne Ploger and Keith Hill. In 1999 Young was named Wisconsin Professor of the Year by the Carnegie Foundation. In 2000, he received the University of Wisconsin System Board of Regents Career Teaching Excellence Award.

Tempered Steel **(1997)** is a celebratory work with relentless drive and determination. As the title suggests the scoring features the metallic sonorities of the contemporary wind band. In 1993, Young lost the use of his hands and arms from a sudden and unknown neuromuscular condition. Four years of extreme physical and emotional pain followed. Through intense determination, he recovered fully and decided to write *Tempered Steel* based on this experience. He wrote the following program notes about the work:

> As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

Tempered Steel is Young's first work for wind band. It was composed in 1997 as the fisrt commission by the Big 12 Band Directors Association and was premiered at the University of Colorado-Boulder in February 1998 under the direction of Allan McMurray.

University of Alberta Concert Band, 2008-2009
Wendy Grasdahl, Conductor

Flute I
*Jacquelyn Khey
*Tanya Saunderson
Caitlin Miller Fewer
Pamela Zilinsky
Shannon Sutherland

Flute II
Olivia Ruschkowski
Helen Li
Kayla Fuller
Dorcas Li
Meagan Homer
Crystal Muller
Kaitlin Simpson
Anna Hui

Oboe
Yummi Currah

Eb Clarinet
Nita Sankar

Clarinet I
*Ellie Neufeld
*Carly Loewen
Jolene Wong
Dylan Bernhard

Clarinet II
Collin Rattray
Danielle Simard
Tony Buchanan
Daniela Pagliuso

Clarinet III
Sarah Thompson
Keltie Hutchison
Micah Cooper
Jennifer Albers

Bass Clarinet
Kirstyn Schmidt
Joanne Gottlieb

Bassoon
Anno Laarmann

Alto Sax I
*Danielle Smith
Lisa Dollansky
Taylor Rae Foster

Alto Sax II
Stewart Yaworski
Jesse Hay
Angelina Fleck

Tenor Sax
Jennifer Lee
Adam Maunder
Janique Richard
Derek Mak

Baritone Saxophone
Ian Taylor

Horns
*Michael Clark
Kathleen deCaen
Lauren Baril

Trumpet I
*Katie Janhsen
Matthew Parsons
Patricia Whitebone
Justina Watt

Trumpet II
Evan Meyer-Scott
Grant Oblak
Matthew Johnson

Trumpet III
Matt Jeffrey
Siobahn Penner
Jackie Meyler
Kalie Anderson

Trombones
*Justin Kautz
*Brett Feland
Kaleen Clark
Shannon Willis
Amanda Leaf
Tom East
Andrew Buys
Nelson Knutson (bass)

Euphoniums
Samantha Jeffery
Stephanie Woytkiw

Tubas
Sara Marsh
Jordan Brandon
*Ray Basaraba
David Bergeron

Percussion
*Alyssa Baker
Trevor Brooke
Ryan Hemphill
*Zach Smith
Patrick Watkins
Savannah Goyette

*Denotes section leaders

WENDY J GRASDAHL

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and has playd Solo Cornet with the Mill Creek Colliery Brass Band. Wendy is the Trumpet Instructor at Concordia University College of Alberta.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert Bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

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